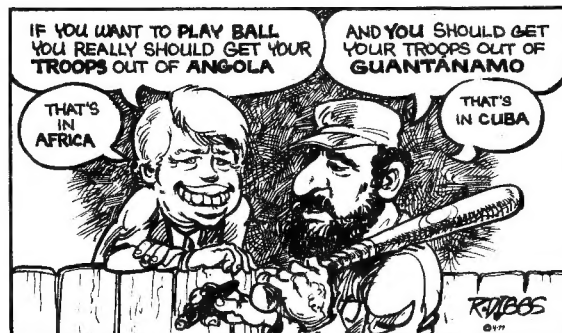


COMIX WORLD 87. January 15, 1978. Copyright by Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. \$5 for 24. Logo by David "Moon Comix" Noon.* Sorry for the late start this year, but your editor has had a lot of troubles lately and not a lick of help. To get CW out to you, I have to go to a lot of places that are a long ways apart. Easy when I had a car, but the old buggy has gone to the junkyard and we're here in the middle of a long bus strike in Berkeley. We've also had nearly two months of solid rain and the flu. During this time, I've been badly neglected by folks I thought were friends, but well supported through the mail with new subscriptions and words of confidence. As lonely, isolated, and emotionally ripped-off as I've felt here in this town the past year, believe me, I would have stopped publishing CW if it had not been for those of you in the U. S. and Europe who have supported me with subscriptions and letters and logos and other tokens of support. Ah, shouldn't the dreams and the fantasies be better than reality? * The Winter 1977/78 issue of The CoEvolution Quarterly contains illos by Robert Crumb, Gilbert Shelton, and Jay Kinney, not to neglect the fine cover & other work by Tom Parker. Four pages of pure pessimism by Crumb. Polluted air. The good old days are gone. Life just ain't worth livin' no more. We're doomed. Read this one to the tune of a squeaky violin. CQ is \$3.50. Box 428, Sausalito, CA 94965. * new pages of Dan O'Neill, too. Good anti-t-v issue & you all know how I despise t-v and everything on it.

The infamous Rip Off Press Syndicate has one of the hottest political cartoonists to scrape the bristol since the peak years of Ron Cobb and that's the enigmatic guy who signs his stuff R. Diggs and uses a spade as his symbol. For over a year now, Diggs' toothy caricatures of Billy Carter have been grinning up at readers of tabloid papers across America. He's so good at depicting epic nothingness and total blandity that the sages at Rip Off decided to collect his first year of Carterism in a mini comic, GREAT DIGGS OF '77: THE YEAR IN CARTOONS. \$1 for the whole story. P. O. Box 14158. S. F. CA 94114.



Clay Geerdes Comix World



Scarlett Pilgrim is one long story by Trina, a tale of romance and intrigue in the mysterious East. The character was created a couple of years ago for Coyote Howls and was inspired by Margo St. James. Scarlett is a high-level hooker. Those interested in hookers and politicians will enjoy the recent study by Janus, Bess, and Saltus, A Sexual Profile of Men in Power (Warner Books).



1977 was a great year for bizarro funny animals books & the trend hasn't ended yet. The latest is Tim Boxell's NO DUCKS! Parody and satire mostly. A take-off on WIZARDS and another on the style of Moebius, not to mention a couple of Stoned Wolf stories designed to keep you up in the wee hours of the night. NO DUCKS! is kinky, but not X-rated. Like Quack #6 (that strange number in which Duckaneer replaces You-all Gibbons & We're waiting to hear from you, Scott Shaw, on this), there is no reason why your baby sister couldn't read NO DUCKS! Jim Schumeister, Richard Larsen, and Reed Waller worked with Boxell on this neo-classic of meta-anthropomorphism.

My favorite in this book is the tale of Fahrtded, the Great Mousey, who runs a giant war tricycle. A wolf, an elephant, a cat, and a horse go out for a picnic and wind up on the slave trike. I'll let you read the ending!

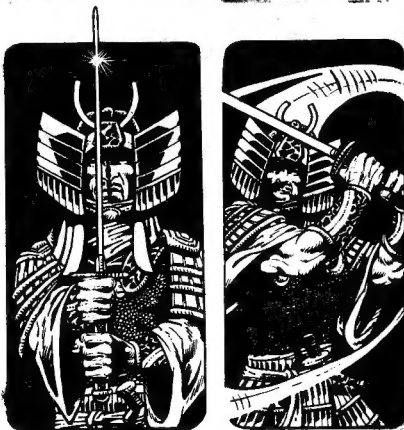


RED RAIDER is the second volume of Jaxon's Indian epic which began with WHITE COMMANCHE. That first part told the story of Cynthia Ann Parker. RED RAIDER concerns the young manhood of Cynthia's son, Quanah. Like THE FIRST KINGDOM of Jack Katz, this is the kind of work that justifies the medium and demands for it a place in the realm of art and literature. Both Jaxon and Katz are meticulous in their research and it shows in the finished art. Both are concerned about the complex inter-relationship between human character and history. Neither tries to fake it. Jaxon does not try to deal with the Indian dialects, rather he translates what is said into contemporary terms, a technique he shares with Richard Corben, and the result is often humorous. As most comics have stereotyped Indians (RED WOLF, SCALP-HUNTER, REDMAN), RED RAIDER & WHITE COMMANCHE stand out as the first comix to deal with the Indians honestly & in great detail.



STUFF: Note on TITS 'N CLITS 4. In Ruth Lynn's story, "Rufus and the Rapist: I Told You So," Page 2 should be page 4. Printer's masking error. * Glenn Lisle has started a fan club devoted to Canadian artist Gene Day (current work in STAR*REACH 11) & you get info from him at #302, 294 Front, Belleville, Ontario, Canada K8N 2Z8. Glenn puts out a newsletter called Foreshadowings. New Canadian comics include ARIK KHAN by Franc Reyes (\$1) and ANDROMEDA (\$1.25). These from Silver Snail, 321 Queen St. W., Toronto, Ontario, Canada M5V 2A4. And a new one from Dave Geary soon. * PHANTASIA I you get for \$1.25pp from Jim McPherson, 1749 Collingwood St. Vancouver, B.C. V6R 3K2. * CERBERUS THE AARDVARK #1 from Aardvark Vanaheim Press, 48 Weber St. East, Kitchener, Ontario, Canada N2H 1G5. Also \$1.25pp. * Aardvark has the Gene Day Star Wars folio by Gene Day (250 copies, signed edition). \$8. * "Clifford Neal is stupid if he thinks it is revolutionary and underground to be offensive, because dope and sex form the commercial basis of underground comix. I think one of the most underground of the underground artists is Hak Vogrin who does the comics he likes regardless of what publisher and public say. Pornography is not a short cut for an amateur who wants to be an artist." --Dr. Svante Kjellberg, Kalmar, Sweden, Jan. 16, 1978. * You can still enter the 13th INTERNATIONAL TOURNEE OF ANIMATION until Feb 24. Info: 415-863-6100, 4530 18th Street, San Francisco, CA 94114. No entry fee. 16mm or 35mm optical sound, under 15 min. * Wanna make the BIG TIME? PLAYBOY is into ug funnies these days & Skip Williamson says the rates for finished artwork are : \$600 a page, \$400 a half page, \$200 a quarter page. Originals returned. Best bet is a half or single page. Nothing over two pages accepted. This is all color work, of course. * Crumb's sketch of Helen Wheels appears on p. 12 of PUNK #12. * Back in Grass Valley, George Metzger is working on Super Sufi for the Sufi Times, some book illos, and a tarot deck.

STAR*REACH 11 continues the Dean Motter/Ken Steacy store, The Sacred and the Profane. Other stories include: Stark's Quest by Lee Marrs; Gene Day's Samurai; and "Out One Era and In The Other by Gray Lyda. QUACK 6 has a cover story by Ted Richards, J. Michael Leonard, and Larry Gonick, "The Quark--Son of Quack." An android duck wreaks havoc until it is tranquilized. If you've often wondered how a rabbit, a duck, and a human woman might State oach ride, you'll



get along on an Overland probably enjoy Steve Leialoha his story "Into the Motherlode." QUACK 6 is an exceptionally good funny animals comic. No doubt some fans will feel ripped off at the reprint story that replaced Scott Shaw's usual contribution, but Mike Friedrich had to do what he could under the circumstances. What I'm wondering is why those ducks (Howard, actually) have to look mean all the time. I assume the expression is intended to be serious, but it does not translate that way for me. I'd like to see a lot more variety of expression in these funny animals, folks. If Carl Barks could do it, why can't you?

-Clay Geerdes 1-78

FRESCAZIZIS is Melinda Gabbie's first sole comic, mainly a collection of various strips and styles, some of which are so complex and personal they will be incomprehensible to the general reader. The cover features three bizarrely-costumed women riding a large green ejaculating penis. The lead story looks forward to a future when gangs of cannibalistic women will capture, rape, humiliate, and consume men. A lot of the one and two page stories and sketches are incoherent, so if you're looking for some clear message or story, forget it; on the other hand, if you're into art for it's own sake, you may have come to the right book. These are visual fragments of Melinda's consciousness. There is no unity of style. Some of the work reminds me of Nicole Claveloux (whose work appears in many issues of Metal

EVERYBODY-THIS IS MY NEW WIFE. MY FRENZ SAY! STINK. WATCHOO THINK?



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Hurlant, and the grotesquerie is reminiscent of early Dave Geiser. There is a lot of self-caricature and self-portraiture in Fantazis. "Dime Dancer" and "Marymalady" were first published in Comix World 53 where you'll find a short biography of Melinda that may give you some insight into parts of Fantazis. It would make a good subject for a dissertation in art history. From Last Gasp, it's a dollar and for adults only.

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